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zation was actually conceived, and christened "The R. I. Art Association," though whether it really had an existence is a question shrouded with impenetrable mystery.

It was not until the treasurer of the R. I. Women's Centennial Commission found in the treasury a surplus of \$1675, and the ladies voted to give that sum to a board of trustees, for the purpose of establishing a school of design, that the present "R. I. School of Design Association" actually came into being. The purposes of this association, as set forth in its circular, are:

First.—The instruction of artisans in drawing, painting, modelling, and designing, that they may successfully apply the principles of art to the requirements of trade and manufacture.

Second.—The systematic training of students in the practice of art, in order that they may understand its principles, give instruction to others, or become artists.

Third.—The general advancement of public art education, by the exhibition of works of art, and of art-school studies, and by lectures on art.

Four admirable rooms were hired in Hoppin Homestead Building for the new school. The office of the head master is a pleasantly arranged room with desks and cabinets, and racks for holding the "flats" used in the school. On the walls are some engravings of Salvator Rosa's. Out of the office we can go into the modelling room through one door, and into the large gallery, or class room, through another. At the other end of the corridor is the work room of the advanced class. It is large and north-lighted.

The association secured for head master Chas. A. Barry, an artist in feeling, enthusiastic, yet given to system, and with talents supplemented by study and experience. He was four years at the Normal Art School of Boston, six years Supervisor of Art in the Boston public schools, and to that we must add an intelligent study of the methods and results of the French and English art schools. With such qualifications Mr. Barry justified the board of management in telling him to do in all things as he thought best in his teaching, and justified the public in expecting much from him.

By September, 1878, Mr. Barry had settled upon his course of instruction and put himself in readiness to teach the one hundred and forty pupils that entered. Each pupil satisfied the head master in regard to his moral conduct, and paid his fee, which is \$15 per term for the day school and \$5 per term for the evening school. His name was recorded in the school book, and he was given a class member tickets, which bears a number. The pupil's work at all exhibitions must bear that number—obviously a good feature, for fond parents and sympathizing reporters must be impartial, looking at work rather than names. In June, 1879, the first exhibition of school work was given. All were astonished, I think, at the merit evinced in most of the works that completely covered the high walls of the large gallery.

The first term of the second year commenced October 6, 1879; one hundred and sixty pupils are recorded and hold tickets. It is an encouraging advance from last year. A children's drawing class has been formed for children of nine years of age or over, under the supervision of Mrs. M. E. S. Barry, who has had much experience in art teaching, as well as in other branches of education. Geo. M. Porter, who has studied three years at the Lowell Institute School, three years at the Normal Art School, and one year at the Museum of Fine Arts, Boston, has been chosen as Mr. Barry's first assistant. I should say that he is a man of much ability, although I have seen but little of him. Besides Mr. Porter there are four pupil assistants.

Now let us briefly see what reason we have to think that the school will be of use to the city and the world, and what it has done, is doing, and might do, so far as art is concerned. Providence has been in a profound slumber that no ordinary movement could break. Pictures have been bought by wealthy men at great prices, it is true, and some have gone so far as to give a few words of "sympathy" to the artists; but such men are so few, and their motive is so generally that of fashion, that art has gained little thereby. The artists have received no patronage of the solid sort, and would have starved if Boston and Philadelphia salesrooms had not been open to them. What has been the cause of this stupidity none can tell; but it is proverbial, and existing among all

classes, although designs are certainly needed in Providence, for here are vast manufacturing interests—jewelry establishments, silver-ware factories, and print works.

Now this School of Design had to awaken an interest in art matters deep enough to draw money from purses, and so hidden was the coin that the task was not a light one; but it has been accomplished in a pleasant degree. The school, however, still needs a thousand dollars' worth of materials; new teachers must be hired as assistants and to teach the modelling class.

Mr. Barry and Mrs. Barry have sacrificed much and given their utmost energy to this work. The result is our people, who have hitherto been an artistic jest, have—what it had been predicted they never could have—a School of Art. Now it is for the people to support it in its growth. There are artists, too, that should coöperate with Mr. Barry, even if only from motives of self-interest.

There is no reason why Providence should not rank high as a city of art; and if our citizens value their own and their children's interests they will rid themselves of their timidity and prejudice and give liberally in money and art-treasure to this school. And in so doing they must not forget that there are artists struggling here who would bring honor to the city if they could be aided in their labor. The city will gladly claim the honor of producing them after they leave, though it gives not one look of recognition or one cent for support. Some of these artists have genuine ability, but they must have a chance to use it. They must be aided by our wealthy men, otherwise they must flee the city, as others have done, to seek a refuge in a land where the people know art and love artists.

HJALMAR STURLESON.

COLORING PHOTOGRAPHS.

I.

A WELL-COLORED photograph is far more lifelike and pleasing than an uncolored one, with its uniformity of tint, from which it is almost impossible to guess whether the person represented is possessed of golden hair or raven tresses, light eyes or dark. Any one by carefully following the directions here given should, with very little practice, be able to color a photograph at least equal to those usually sold.

Complexions should be carefully studied, as every one has a clearness or density peculiar to him or herself, and even if with no positive pink in the cheeks, there is either a general or particular tinting which should be carefully represented. In eyes, gray (in ordinary parlance) ranges from the vapid yellowish-green to the deep beautiful Irish gray, and it would render a photograph as unnatural to give the latter to a girl with the former as *vice versa*; blue varies in equal gradations from pale sky color to the true blue seen in babies and the violet; brown includes a vast number of colors—the bright rusty shade, which in some lights looks almost red, the greenish, hazel, and dark brown, with many intermediate shades. Hair should be remarked with equal or even greater care, as from being in larger quantity the color is more conspicuous, and a very trifling variation from the correct tint will completely alter the appearance of the face. None but those who have known, or, at any rate, seen the originals, can truthfully give the right coloring to the numerous varieties of flaxen, gold, red, auburn, nut-brown, chestnut, deep brown, and black.

The materials are not expensive, all that are necessary being ordinary cake water colors, two sable hair pencils (Nos. 1 and 3 in tin ferrules are the best), a bottle of clean gum water, and a small piece of sponge. One of the hand magnifying glasses is of great service in enabling the worker to see whether the pupils of the eyes and other minute touches on dark grounds are correctly made. It is a great saving of time to have three or four subjects in hand at once, as while a color is drying on one, another can be commenced or continued. No color must be put on the top of another till the first is perfectly dry. A good light is essential. It is useless to attempt putting on even the most simple color by any artificial light.

Place the photograph to be colored on the top of as many books as will bring it within a convenient distance of the sight, as it is a mistake to have it far off, even though it is apparently no strain to the eyes to see. Keep a piece of white paper over the photo-

graph for the fingers of the left hand to rest upon. First, using the large brush, wash over the photograph with clean water to ascertain if it be in a proper state to take the colors; if the water runs off the surface unevenly, forming globules, as though it were greasy, wipe off the water, and then pass the tongue from the bottom edge upwards over the whole face of the picture. Repeat the process twice, and on again trying the water it should lie smoothly over every part. Several preparations are sold for producing the same result, but nothing is so good as the use of the tongue.

For the first flesh-wash put two drops of water on the palette, and rub down raw sienna, close to it the same quantity of Naples yellow, and a third patch of pink madder, but about as much again of this as of the other two if for a tolerably fair skin, and the fairer the complexion the more pink madder; should the complexion be very dark add a little vandyke brown. With the brush mix all these together. A little practice will enable the artist to judge whether there is the proper amount of each color to produce the tint wanted. This wash must be put on thin and lightly, using the larger brush well filled, beginning at the parting of the hair, and continuing over the face and neck; no care need be taken that it should not go over the background, collar, and dress, as after the second flesh-wash is also applied, and both are quite dry, all that is superfluous can be removed; also wash the hands and any part of the flesh shown in the same way. Unless passed over the portrait quickly the wash will look blotchy or streaky. Let this become thoroughly dry before using the second flesh-wash, which is pink madder alone, very thin, and put on with extreme lightness, so as not to disturb the color beneath, or it would give a scarred look.

We shall continue these instructions in a succeeding number of THE ART AMATEUR.

Art News.

Prof. William Elliot Griffis, author of "The Mikado's Empire," and formerly of the University of Tokio, Japan, will deliver four illustrated lectures next January before the Peabody Institute, Baltimore, on "Japanese Art," as follows: 1. "History and Symbolism;" 2. "Technical Processes;" 3. "The Ceramic Art;" 4. "Bronze, Ivory, and Crystal." The illustrations have all been prepared by artists in Japan expressly for these lectures.

The society formed by students and graduates of the school at the Boston Museum of Fine Arts, the ends and aims of which have already been described in THE ART AMATEUR, held its inaugural exhibition from the 15th to the 22d of November in the Art Club galleries.

The public statues of Boston are steadily rising before the public attention. The silver-tongued Phillips has even bent the knee to them. In a very recent article he picks them up one after another, "in imagination's ponderous paw," and after brushing off the dust of "ignorant popularity," holds them up as what he evidently expects every one to believe to be "the most outrageous abortions and abuses of the noble art." Thomas Ball, the originator of many of the above "abuses," now sixty years of age, is at present visiting in Boston. He lives in a lovely little villa of his own construction, just outside the Roman gate, at Florence.

Boston will pay Miss Anne Whitney \$4800 for her statue of Samuel Adams, which is to be cast by the Ames Manufacturing Company, and erected in July, 1880.

Foxcroft Cole, the cattle painter, has just moved into his new home at the head of Mystic Pond, Winchester, Mass. Mr. Cole was his own architect, and has produced what must rank among the picturesque homes of America.

Parker's portrait of the poet Whittier, for which he made such a struggle to obtain the sitter, is now completed, and is very satisfactory to the poet and his friends.

A bust of Emanuel Swedenborg, executed by Preston Powers, is now upon exhibition. It was the ambition of Hiram Powers to produce this, and, dying, he bequeathed the desire to his son. It is almost entirely ideal, and in strength and finish it is some of Mr. Powers' best work.

The indefatigable Mr. John Rogers, who combines to a wonderful degree the qualities of artist and business man, has lately turned out a new and attractive group of statuary which he calls "The Balcony." It illustrates extremes of wealth and poverty in the shape of a rich mother lifting up her little son so that he may reward two poor but picturesque street musicians with a well-earned coin.